



Pamamahalang Kultural

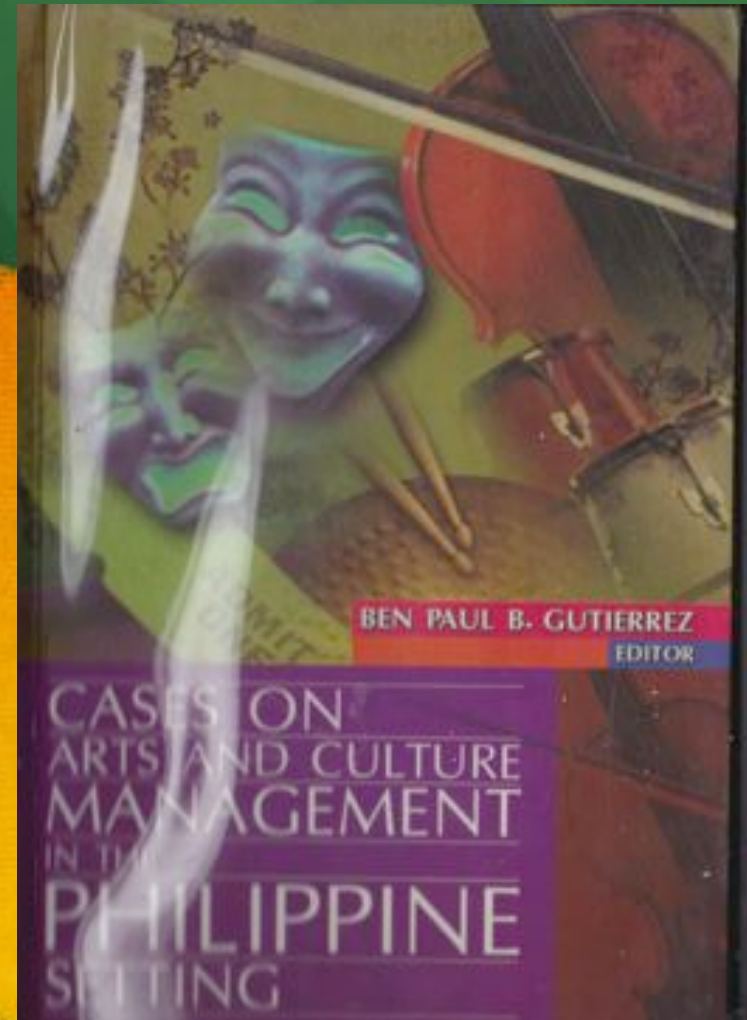
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Week 8: Cultural Center of the Philippines A: management

Week 11: Ballet Philippines (planning)

Cases on arts and culture management in the Philippine setting

- Cultural Center of the Philippines (A)
- Management control
- Ma. Cecilia L. Guantes





- The cultural center of the Philippines (CCP) is a center for the performing arts, focusing on the development of theater, dance, music and production design. The case is intended to generate discussion on the requirements of a planning and control system and its uses in running a complex organization such as CCP.

Facilities and resident companies

- Several buildings
 - Manila Bay
 - Los Banos, Laguna



manila bay

- CCP main building
- folk arts theater
- manila film center
- production design building

mt. makiling

- national arts center
- Philippine high school for the arts

Pugad Adarna (Executive House)

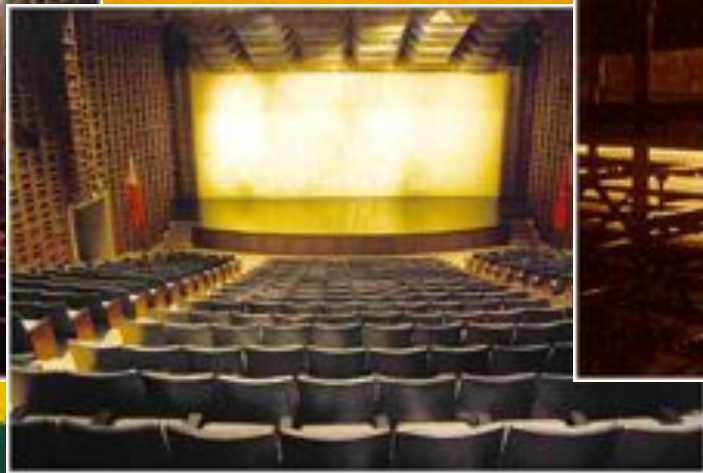


Bulwagang Sarimanok (Clubhouse)



CCP main building (3 major venues)

- tanghalang nicanor abelardo (main theater)
- tanghalang aurelio tolentino (little theater)
- tanghalang huseng batute (studio theater)



CCP main building (4 galleries)



- Bulwagang Juan Luna (main gallery)
- Bulwagang Fernando Amorsolo (small gallery)
- Pasilyo Victorio Edades (museum hallway)
- pasilyo Guillermo Tolentino (little theater lobby)



CCP– home of 8 performing groups

- 3 for music
- philippine philharmonic orchestra
- Philippine madrigal singers
- UST symphony orchestra



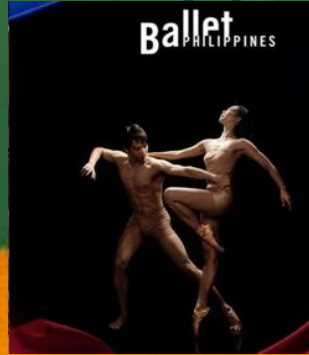
CCP– home of 8 performing groups

- 1 for theater
- tanghalang Filipino



CCP- home of 8 performing groups

- 4 for dance
- ballet Philippines
- bayanihan Philippine dance company
- Philippines ballet theater
- Ramon obusan folkloric group



National arts center

- Mt. Makiling, Los banos, laguna
- Philippine high school for the arts
- Puad adarna (executive house)
- Bulwagang sarimanok (clubhouse)
- Pook aliguyon (marvilla cottages)
- Tanghalang maria makiling (open-air theater)
- Open air chapel

CCP history



- Pet project of former first lady Imelda R. Marcos. As early as September 1965, she verbalized her dream of building a national theater in a proclamation rally in Cebu City.

CCP history

- “to develop the filipino soul just essential to nation-building



CCP history

- A showcase of Filipino artistic expression and a landmark of national architecture beauty.



1st organizational meeting

- Leandro Locsin, noted architect
- IP Soliongco, noted journalist
- Juan Ponce Enrile (JPE) then justice secretary
- Estefania Aldaba-Lim, international woman fighter for Human Rights
- Lourdes Villacorta

Adhoc advisory committee

- Lamberto Avellano, playwright and director
- Lucrecia Kasilang, composer, musician PWU dean
- Leandro Locsin
- Galo Ocampo, painter and former director national museum
- Serafin Quiason, academician and director national library
- Estefania Aldaba-Lim
- Ileana Maramag, writer
- Alfredo Roces, artist and columnist
- Sebastian Santiago, presidential economic staff
- Virginia Velasquez
- Lourdes Villacorta

CCP history

- The CCP has also undergone several changes in its rationale. It started mainly as a center the performing arts. Its principal rationale then was to provide a “physical home for the preservation, promotion and development of Philippine arts and culture.

CCP history

- After the 1986 EDSA revolution, however, the government changed its role to that of being the national coordinating center for arts and culture.



CCP history

- After the creation of the national commission for culture and the arts (NCCA), however, the CCP underwent still another change. Since the NCCA would now serve as the national coordinating center for culture and the arts, the CCP redefined its role in society, which is to be a center for the performing arts. It will now focus on the development of theater, dance, music and production design.

CCP vision

- With its vision of being the center for arts and culture for Asia, the CCP is committed to developing Filipino artists and promoting them, not only in the Philippines but also to the world



CCP mission

- develop the CCP complex as architectural landmark
- generate revenues that can be used to fund artistic pursuits
- develop the audience for cultural presentation
- educate the youth
- market campaign for promotion

CCP budgeting system

- Budgeting process and control system
- attend planning meeting with the president, vice president and all assistant VPs
- submit the budgets to the finance committee
- explain how figures were arrived at
- reduce the budget for expenses
- consolidate
- submit the final budgets to management committee (ManCom) for final approval
- provide variance reports every quarter
- justify, if they incur more than what was provided
- keep the costs within what was budgeted

CCP budgeting system

- personal services
 - freeze-hiring
- mandatory expenses
 - janitorial services
 - security
 - ushering services
- repairs and maintenance
- operating expenses
- income, based from the previous year's figures

Ballet Philippines (planning)



- Based at the Cultural Center of the Philippines began as the Alice Reyes Dance Company in 1969; the case describes the activities undertaken to fulfill its mission. Given these, the student is now tasked with developing and/or institutionalizing an integrated organizational strategy for an artistic company.

History

- Alice Reyes, who had intensive training in dance in the United States under various scholarships, saw the opening ceremonies of the then-new Cultural Center of the Philippines (CCP) which feature lavish presentations and ballet performances.



- Alice Reyes modern Dance concert (1970). This promising beginning led Alice to organize the CCP Summer Dance Workshop in a vacant area at the CCP basement, culminating in the 1st Summer Dance and Music Workshop Concert that was held in June 1970 with 30 participants. Soon, these pioneers were doing a season of 3 concerts, which led them to eventually decide to put u their own dance company.



- In 1974, the CCP Dance Foundation was organized to provide financial and organizational assistance for the company, the name which was changed to the CCP Dance Company. By 1977, the foundation was incorporated and eventually became the Ballet Philippines Foundation Inc.

Performances

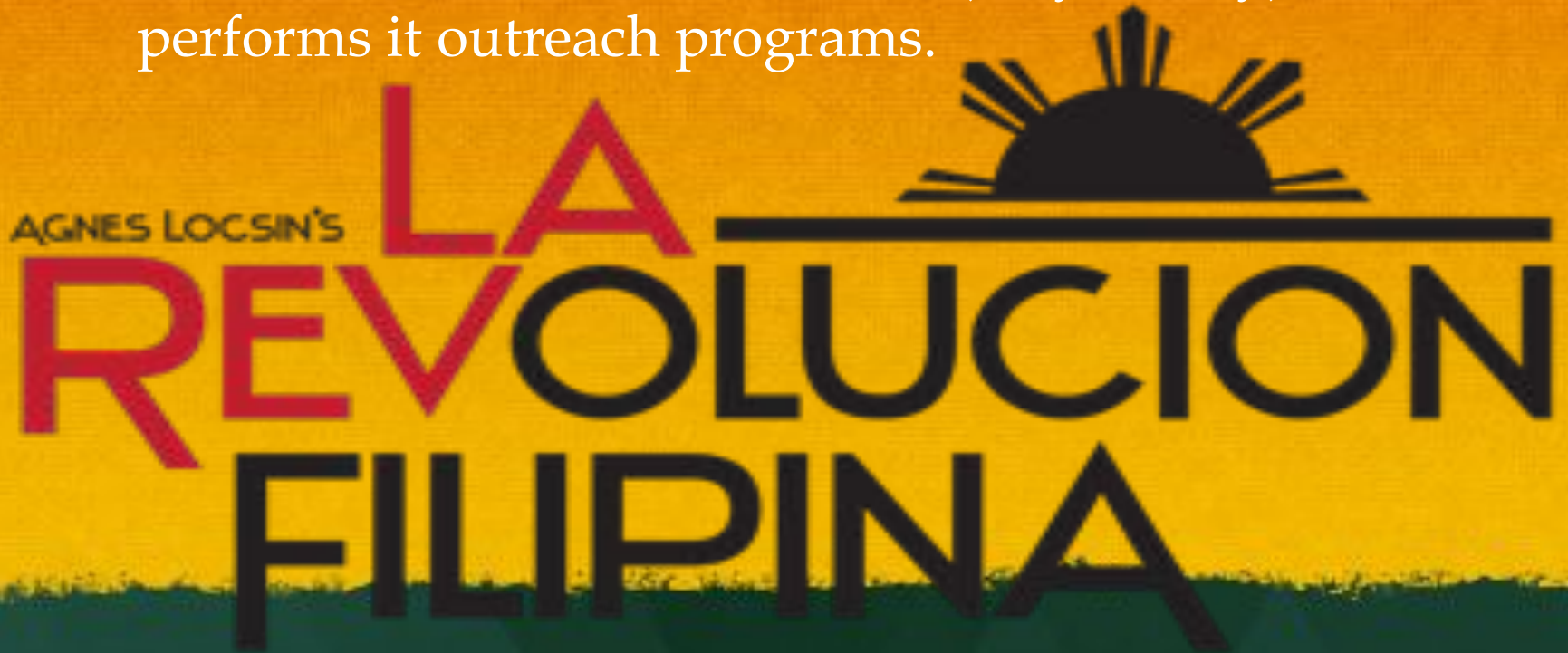
- The dance company went on its first international tour in 1972, performing to rave reviews in England and Spain. It was hailed as “an unusual and stimulating combination of American dance and ancient Philippine tradition. In 1974, the company toured Australia, including performers at the Sydney Opera House. Over the next several years, more international tours followed with performances in West Germany, Thailand, Malaysia, USA, France, Italy, USSR, Hong Kong, China and Japan, among others.

Rave reviews

- “the exotic, unusually temperamental character of Philippine Ballet was a great success with the German audience.: German paper, SCALA
-
- “the dancers are neat, slick and professional, the choreography is consistently superb, the lighting effects a treat, and the costumes are out of this world. Anyone who likes to watch good dancing should make sure not to miss it.” The Standard, Hong Kong

Programs

- Annual Seasons for Ballet Philippine's run from August to March, and are preserved at the Main Theater of the CCP. Off seasons (may to July) performs it outreach programs.



Varied and include classics such as:

- swan lake
- Giselle
- Sleeping beauty
- Ang sultan
- Encantada
- Contemporary pieces
- Filipino dance musicals



Ballet
PHILIPPINES

45th
ANNIVERSARY



- With a repertoire of over 250 works, Ballet Philippines' programming is yet to be matched in Southeast Asia

Subscription

- Packages or sponsorship
- The VIP Circle subscription rate set as P2,500
- entitles subscribers to a VIP seat for each performance
- access to regular rehearsals and technical dress rehearsals
- free one month dance classes at the CCP dance school



- the family circle subscription rate set at P2,000
- entitle subscribers to special seats for one adult and one child per production during Saturday matinees
- free educational lecture demonstration on the ballet before the show
-

- golden benefactors
- financial support helps subsidize the training and performances of the dance artists what are known as salary grants

other fund-raising activities

- the SOS fund drive (save our scholars)
- established to support the regular training of 25 scholars
- requires about 300,000 a year
- includes a year-round schedule of technique classes in classical and modern dance, season performances with the company and evaluation performances

- The Toe Shoe Fund
- the shoes that are used by the ballerinas are expensive ranges from P2,000 to P4,000 a pair
- for the purchase of toe shoes for its performances

the artists



- ballet Philippines has a stable of regular performers, as well as apprentices. Apprentices are selected from the best standouts of the CCP Dance School.



Compensation is token at best

- Salaries range from P6,000 to P8,000 a month and additional allowances are given for outreach tours



- Lack of a “promotions” program that rewards seasoned dancers also serves as disincentive for the performers



- prima ballerina
- artistic director
- chief creative director



the institution's main concerns

- interest in ballet is limited to a very small sector
- little motivation and compensation for ballet performers
- growing interest in ballet as an extra-curricular activity for children
- magnet for many of Ballet Philippine's performers to set up their own schools
- revenue generation
- does not have sufficient funds to allow for a higher compensation scheme
- ticket sales are negligible